The Shakespeare Newsletter

Vol. XI, No. 6 "Knowing I lov'd my books, he furnish'd me . . ." December, 1961

Royal Shakespeare Theatre Concludes 102nd Season

Final figures for the 102nd Season of plays at the Royal Shakespeare Theatre have not yet been tabulated, but already well over 350,000 have seen the six plays in this year's repertory.

(Mindful of the fact that only one point of view is exhibited, SNL digests the criticism of Edmund Gardner, theatrical critic of **The Stratford-upon-Avon Herald**, who has had the advantage of having seen the plays develop through the entire season.)

Mr. Gardner found Michael Langham's **Much Ado** geared as a musical rather than Shakespearean comedy and with too much movement based on a production which he thought developed for Canadian Stratford's open stage. Louis Applebaum's music obtruded — the musicians dressed in circus band style. Geraldine McEwan and Christopher Plummer were satisfactory as Benedick and Beatrice, but the Dogberry-Verges scenes were humorless. The Empire style made the ladies look "sweetly enceinte."

As Richcard III, Plummer resorts too much to humor; he sits on Edward's coffin as he woos Anne. Eric Porter was a resolute Buckingham; Edith Evans' Queen Margaret "a blizzard over dark ice." The ghosts at the end weave through the battle lines "to the accompaniment of thudding spears," and the feeling is that the play falls rather than rises to the final battle. William Gaskill directed.

Peter Hall's **Romeo and Juliet** was over-designed; not only did the designs dominate "the play and production but strangles, hangs, draws, quarters and garrottes them as well. Dorothy Tutin as Juliet gave the production a "memorable glow" but Brian Murray — who had to take over the role in six days — failed to mature as Romeo.

Franco Zeffirelli's **Othello** which starred Sir John Gielgud was too lavish; used 100-year-old production techniques. Gielgud "seems more concerned with beautiful words than their breakthrough into character." The production seemed to be opposed to all that Mr. Hall has been working for. "Much pomp and little circumstance" was the final conclusion.

As You Like It, was "pure spun magic." Michael Elliott's production captured the life and poetic beauty of the play. A large "tree of life perched on a grave-like knoll" dominates the scene. Vanessa Brown was an "ebullient, quivering, lovely Rosalind." Ian Bannen matches her as Orlando.

Ian Bannen as Hamlet was at times "neurotic, manic-depressive, charming, indecisive, lonely and loving." The difficulty was in blending or sustaining the role. The last time Gardner saw Hamlet the happy prince predominated, hamming it up with the players, tugging Polonius by the leg, etc. Noel Williams, a pasteboard Claudius, was replaced by Paul Hardwich who performed the role as a "bland, sex-ridden, power-bent politician." Peter Wood directed.

In conclusion Mr. Gardner sees "lack of purpose and "no unified development of style within the company," perhaps caused by no central liaison between directors, all but one of whom seem more concerned with signalling their own brilliant style than in making a contribution to the whole pattern." The company is not an "interwoven ensemble." In all, a disappointing year. A season in which "the salt of Peter Hall's sweeping and brilliant plans seems to have lost some of its savour."

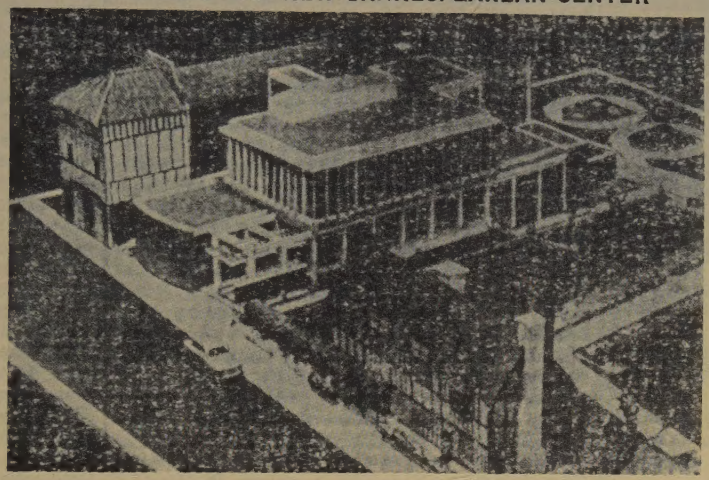
Landau Resigns; ASFTA Turns to Elizabethan Staging for 1962

In what appears to be a major shakeup in the policy of the American Shakespeare Festival Theatre and Academy, it has been announced that Jack Landau has resigned from his position as Artistic Director and that the "American" concept was being forsaken for this year at least. A letter from Executive Producer Joseph Verner Reed declares that "Shakespeare lovers will welcome the news that we are returning to a more traditional concept of producing Shakespeare. While we will always be receptive to new and imaginative approaches to these plays — we feel it equally healthy to devote occasionally an entire season to productions done in the Elizabethan tradition."

Part of reason for the change may have been the opposition to the venetian blind sets which lasted until 1959, the potato-chip sets which were used in 1960 and 1961, and the excessive Americanism which lead to a Civil War **Troilus and Cressida** this past summer. Attendance was down below the 200,000 of last year and the gross box office total down $70,000 from the record $640,000 of 1960. A contributing factor to the total was the fact that there were fewer performances in the 1961 season.

For the 1962 season, Mr. Reed has announced that two new directors have been engaged. Allen Fletcher, who made his reputation with seven seasons at the Oregon Shakespeare Festival and five seasons at the San Diego Festival, will direct **Richard II**. Douglas Seale, an Englishman who has directed many plays at the Old Vic in London, at Stratford-upon-Avon, and at Stratford, Canada, has been selected to direct **I Henry IV**.

BIRTHPLACE AND NEW SHAKESPEAREAN CENTER



Above is an artist's rendering of the Shakespeare Birthplace and the new Shakespeare Centre, construction of which was begun on December 4. Conceived by Director Levi Fox in 1950, approved in 1956, the building will be ready for the opening of the Quatercentenary on April 23, 1964. The contract for the construction was signed by Sir Fordham Flower, Chairman of the Shakespeare Birthplace Trust, on November 16.

Pocket Books Reverses Trend

Affiliated Publishers, distributors of The Folger Library General Reader's Shakespeare, have responded to the strong demand for more — permanent copies of the series and begun to publish a new issue in hard covers. Attractively bound with illustrated covers, the new series is printed on non-yellowing white book paper of good quality. Experimentation with paper is apparently still continuing. Advance copies of **Othello** and **Hamlet** submitted to SNL are each printed on a different paper, both having slightly excessive show-through.

The pages of this new edition are strongly glued, Smythe sewn, and intended for hard use in schools and libraries. The price has been set as $1.28.

The series is being edited by Louis B. Wright and Virginia A. LaMar of the Folger Shakespeare Library. Notes, synopses, and illustrations are on left-hand pages; the text is on the right.

Proof of the wide popularity of this edition is demonstrated by the fact that about a million copies of the various plays have been printed since it was begun in 1955.

Old Vic Entertains Million in World-wide Audiences

The venerable Old Vic Theatre of London, now in its 48th season, experts to show that it has entertained almost a million theatregoers when the totals for the year ending December 31 are tabulated. **The Merchant of Venice, Romeo and Juliet, King John, Twelfth Night**, and **Macbeth** were among the plays offered.

At London there will have been 373 performances (296,800 people), Bristol Old Vic 350 (185,000), English Tour 150 (thirteen cities, 178,000), U.S.S.R. 23 (41,500), Poland 7 (7,000), Italy 5 (7,500), and Australia 185 (195,000).

SPECIAL BULLETIN

Helen Hayes and Maurice Evans will appear at the American Shakespeare Festival at Stratford, Conn. during the 1962 Festival season, Joseph Verner Reed, executive producer announced.

They will perform in a program drawn from the wide range of Shakespeare's works. The as yet untitled program will have a single unifying theme and the material to be presented is now being formulated.

OLD VIC U. S. TOUR

A company of Old Vic actors is expected to open in Boston during the week of January 15. Other cities already booked are New York (Feb. 5), Washington, D. C., Philadelphia, Rochester, Detroit, Chicago, East Lansing, Kansas City, Los Angeles, San Francisco, Seattle, and Vancouver, B. C. The visit will be the fifth to the U. S.

The company will bring Franco Zeffirelli's widely hailed production of **Romeo and Juliet**, Michael Benthall's **Macbeth**, and Shaw's **St. Joan**.

A Frigid King Lear

After seeing Troilus and Cressida set in the U. S. Civil War period last summer, I thought I had seen everything. But alas, I had forgotten the infinity of man's mind.

On the first of November I journeyed to the Timken High School in Canton, Ohio, and saw the Canadian Players' production of King Lear. Except that I am exceedingly curious and diligent to see all the Shakespeare I can, this is one production that I would almost rather not have seen. It was not that I felt like the sensitive Sam Johnson who was so shocked at Cordelia's death that he could not read the play again until he had to edit it; or like Charles Lamb who said the play was impossible to present because of the visual impression of Lear's infirmities. The "extrusion of Gloucester's eyes" — the expression is Johnson's — is indeed a sorry sight, but it is not for such reasons that the Canadian Players' King Lear would have better suited me on the radio. The production believe it or not, was dressed in Eskimo costume and the scene set somewhere in the far north!

Why? The director tells us that "I wanted to set it in a primitive society, a primitive North American Society, which left me only three choices: Indian, Mexican, or Eskimoan. The latter immediately appealed to me." But alas, again, we are not told why it appealed to him. Need we ask? As P. T. Barnum said in the old circus days, the only way to get attention is to do something worth attention. Director David Gardiner can indeed pride himself on a "unique" presentation. But with a cast starring William Hutt as Lear, the director might have achieved acclaim by normal means. Actually the play was well done — but the decor obtruded from beginning to end.

King Lear was dressed in Eskimo garb over which he wore a long bearskin robe; his head was adorned with a crown of walrus tusks, and his followers bearing bone bows grunted after him on the stage. All were thus dressed except Burgundy and France who came on in what seemed to be modern skiing garb, complete with tasseled cap and fringed scarf. And what of the blank verse among the Eskimos, the "champains rich'd With pleateous rivers and wide-skirted meads"; the "By Apollo's" and the "By Juno's"? — and so on ad infinitum. Nothing seemed to fit.

The reading of the lines was satisfactory although Edgar played too much the fool at first — his first entrance has him carrying a mask on a stick and swinging some balls on a string. Effective in a horrible sort of way were Lear's curses leveled against Cordelia — "Into her womb convey sterility! Dry up in her organs of increase . . . never spring a babe to honour her! . . ." (I.4.296-311) Goneril stands appalled, grasps at her belly, contorts her legs, lifts her skirt, and almost appears to have a miscarriage right then and there on the stage. She falls to the floor after which Albany bears her from the stage. Goneril throughout is a sensual creature revealing it especially in IV.2 where the kiss she gives Edmund is so passionately given that she pulls him down over her and they embrace on the ground.

There was applause at the end of the performance I saw. An account of the production at John Carroll University which I have before me notes that there was a standing ovation and four curtain-calls.

Some director once told me that they could not get away with such things on Broadway, but the hinterlands love it. I imagine that they would love Shakespeare as much, done in a traditional manner, whatever that is. At least I can say that I have seen Shakespeare done in the decor of the last eight centuries — Roman and Greek, and now Eskimo. I look forward to the Mexican and Indian. If anyone hears of a nudist Shakespeare, the author would appreciate an invitation.

L. M.

Biography in Brief:

Colley Cibber — Shakespeare's Adapter

John J. McAleer, Boston College

Mischance launched Colley Cibber (1671-1757) on his theatrical career. His father, an emigrant Danish sculptor, had thought Colley's collateral descent from William of Wykeham assured his admission from Grantham school to Winchester. Spurned by Winchester, Colley capriciously joined Betterton's Theatre Royal. In 1696, as Sir Novelty Fashion in his own Love's Last Shift, he won fame as author and actor. Other plays, (30 in all), including The Careless Husband (1704), followed. In 1710, with Wilks and Doggett, he got Drury Lane's central patent which, as principal manager, he held until 1734. His anti-Jacobite Nonjuror (1717) led to the laureateship (1730).

Cibber pioneered sentimental drama, he was the best comic actor of his day, a manager who gave the theater new life, a keen critic, and a clever pamphleteer. His Apology (1740), an autobiography, was so fine even Swift sat up all night to read it. Yet posterity recalls him as a dunderhead, for Pope and Fielding, especially after Cibber became laureate, exploited the common belief he was the fop he portrayed on stage. He became the hero of Pope's second Dunciad (1742) and butt of Fielding's Historical Register (1737). Fielding says, "No man was better calculated to alter Shakespeare for the worse," a view reiterated in Pope's lament for a "hapless Shakespeare" fallen victim to Cibber's pen.

Cibber's name is linked with many Shakespeare adaptations. Before 1700 he played Iago with Betterton. He was Gloster in Tate's Lear (1707), Worcester and Glendower in Betterton's 1 Henry IV (1707), a citizen in Otway's Romeo and Juliet [redone as Caius Marius] (1707), Wolsey in Davenant's Henry VIII (1716), Shallow in an adapted 2 Henry IV (1719), Jaques in an adapted As You Like It (1722), and Pandulph in his own King John (1745). It is a gaudy 1727 production of Henry VIII that sponsors Pope's jibe, "Old Edward's armor beams on Cibber's breast." Especially, however, is his own Richard III (1700) deplored as vulgar melodrama. His use of foppish court dialect when playing Richard (e.g. "A harse, a harse, my Kingdom for a harse") seemed more proof of his insensitivity.

Cibber's Richard was indeed radical. He cut the play's length by half. Of this only a third is Shakespeare's Richard. The rest derives from 1 & 3 Henry VI, 2 Henry IV, Henry V, and Richard II, or is Cibber's own. New scenes show Henry VI's murder, the princes smothered, and Richard in love. The lyrical passages are deleted and the women's roles trimmed. Margaret is omitted entirely. While lust joins Richard's other vices he seems more humane. Indeed, characterization throughout loses definition. The dialogue is execrable, whole passages are altered (e. g. "How are the Brats disposed? Say, am I happy?" for "Kind Tyrell, am I happy in thy news?"), and asides, soliloquies, and expository lines supplied "to help spectators understand the play." Nevertheless, this adaptation endured as sole acting version until Irving's Lyceum production (1877). More play than poem, it is, in fact, good theater. It keys up Richard and makes everything simpler and fitter for the stage, surpassing all other Shakespeare adaptations. Moreover, as the first production of Richard III since Charles I's reign, it kept memory of the play alive at a time when Shakespeare was neglected.

Cibber's other Shakespeare adaptation, Papal Tyranny in the Reign of King John, given once in 1703, was rehearsed in 1723 and 1736 but not acted due to protests against mutilations — hence Pope's taunt, "King John in silence modestly reigns." Cibber sought, he said, "to make it more like a play than he found it in Shakespeare," and to "show up" Catholics. This latter aim led him to produce it in 1745 during the Jacobite scare and brought him out of retirement to play Pandulph, the central figure of this piece. Though Papal Tyranny is merely a rhetorical exercise in anti-Catholic propaganda, Garrick's rival production of King John, staged at this time to emphasize Cibber's abuses, did it no harm. It ran ten nights at Covent Garden and netted Cibber £400. Small wonder Dr. Johnson would say of Cibber, who was zestful to the end of his days, "Colley Cibber, sir, was by no means a blockhead."

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Landmarks of Criticism

Ed. by Ned Creeth

"The Learning of Shakespeare" (1839) In The Shakespeare Papers of . . .William Maginn Edited by Dr. Shelton Mackenzie, (New York, 1856), 225-346.

Dr. Farmer's celebrated Essay on the Learning of Shakespeare is unparalleled for pedantic impertinence. Its chief faults are an absurd air of superiority toward the great poet and a logic which asserts that since scholars have at times been over-zealous in claiming illustrations of his learning and since he often turned to convenient works in English, therefore he was incapable of Greek, Latin, and any of the modern foreign languages.

Of the external testimonies, only Jonson's "small Latin and less Greek" has authority. Jonson's terms are relative, however, and if Shakespeare was less erudite than a Casaubon we need not set him down as ignorant. Possession of any Greek at all in the time of Elizabeth argues a respectable knowledge of Latin, without which Greek was inaccessible.

Farmer selects carefully the most ridiculous assertions of Upton — that Shakespeare deliberately used the ithyphallic measure, followed the Greek in his use of haver and having, and so forth — and implies dishonestly that if such shifts are necessary, the case for Shakespeare's learning must be desperate and also that all such disquisitions are as preposterous as these examples. The etymological crochets of Upton prove nothing at all about Shakespeare's learning.

Farmer shows that Shakespeare used North, not Plutarch, and that editors should not emend by reference to the Greek. This is not to prove that Shakespeare could not have read Plutarch in the original. It may be objected that, had he done so, he would not have written "on this side Tyber" for "on that side Tyber." But is was hardly Shakespeare's duty to turn scholar and correct blunders of Amyot and North by his own superior Greek erudition. If any English translation of a classic was to be found, however worthless or obscure, we are always "to presume that Shakespeare made that his study, from inability to read any other language. Verily, this is begging the question." Macbeth's "sweet oblivious antidote" cannot be owing, as Farmer suggests, to The Faerie Queene, for Spenser lacks the key "oblivious"; Shakespeare's idea of nepenthe must come from Homer, from the Latin translation "malorum oblivionem inducens omnium," or perhaps from Virgil's "longa oblivia potant." Farmer shows that someone had translated Ronsard who had translated Anacreon, that Barclay uses an incident referred to in the Iliad, that those who supposed Shakespeare to have made the dark tragedy Timon out of Lucian's light comedy are mistaken. Such arguments hardly settle for ever the question of Shakespeare's Greek.

Farmer uses the same strange logic when he turns to Latin. He shows that Gildon, claiming that Shakespeare must have read of Cupid's arrows in Ovid and of Dido in Virgil, was ignorant of the English versions of both. But "how can the literary distance between Gildon and Farmer affect Shakespeare?" What kind of argument is it that Waterpoet Taylor's casual, second-hand knowledge of classical mythology proves Shakespeare's, or that of anyone else, to be necessarily of the same description? The elder Hamlet with "A station like the herald Mercury" is closer in spirit and phrasing to Virgil than to Phaer, and comparison shows that Prospero's invocation owes as much to Ovid as to Golding. "A man, by teasing himself to death in reading Translations, Pantheons, Flores, Sententiae, Delectus, Polymetes, Elegant Extracts . . . might do some thing toward what is to be found in Shakespeare." More probably, Shakespeare read Ovid and Virgil.

The case for his want of Italian comes to this: "that Shakespeare uses four words quite common in his time, two of which (monarcho, baccare) his commentators corrupt into Italian; and two more (proface, rivo), which, though these gentlemen think differently, are not Italian at all, or intended as such; and that, elsewhere, he makes a buffoon character (Pistol) quote a couple of ungrammatical jingles from a jest book, which his critics (Farmer, Johnson) by mending make more corrupt." Elsewhere, as in TS, Shakespeare uses Italian with propriety. His ignorance of Spanish Farmer deduces largely from the fact that he did not take an Italian story, that of Romeo and Juliet, from a Spanish source, Lope. Their attempts to do something with "miching malicho" in Hamlet show at any rate that Shakespeare knew more of Spanish than do his critics. In Henry V we have "a clever, idiomatic, burlesque scene in French, and in (what is difficult to write consistently) an English patois of French, damaged, as Hawkins, Johnson, and Farmer think, by mispronunciation of one word" — bras. Whoever wrote the scene knew French intimately, and there is no external reason to deny it to Shakespeare.

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The Itinerant Scholar

At the National Council of Teachers of English Convention, Philadelphia, November 24, 1961:

The purpose of the three NCTE papers was to offer suggestions to teachers as to the best methods for arousing in their students a permanent interest in Shakespeare.

SHAKESPEARE: Inspired Story-Teller

Matthew W. Black, University of Pennsylvania

Shakespeare's early bent was toward lyric and narrative poetry rather than toward the construction of a well-made plot. He learned this latter craft by his experience as an actor and by constant experimentation with different kinds of plot. In Romeo and Juliet, though it is still, like earlier plays, sometimes faulty in plot, he shows clearly that he has mastered stage story-telling. Thereafter he makes increasingly fewer mistakes and relies upon inspiration for daring experiments and special effects. When the "grain of the material" permitted, he could contrive a practically perfect plot, as in Othello. More important was the inspiration he brought to character drawing creating some 2000 characters which range in complexity from the most minor (and even these we can usually distinguish from each other) to people so real that we can misunderstand and differ about them just as we can about people in life. Another major aspect of his inspiration as a story-teller is seen in the "poetic justice" discernible especially in the fates of his great tragic heroes. The nature of the "tragic-flaw" which brings Brutus, Hamlet, Othello, Lear, Macbeth to ultimate disaster is in constant need of discussion and re-examination. For example, if Macbeth and Lady Macbeth are merely — as they are usually described — ambitious or subject to the evil influence of the witches, why do great actors portray them as passionately in love? May it not be that they are violating a great law of human nature which ordains that our greatest decisions must be made by ourselves alone, and that it is dangerous perhaps even fatal to try to live through or for someone else?

Shakespeare the Inspired Poet

Edward A. Hubler, Princeton

Now-a-days in my experience, the great number of students arrive at the university, and very often graduate from it, even after majoring in English, with no considerable awareness of style. They are interested in other things their predecessors were not much aware of — images, for instance, and symbols — and so they should be. The difficulty is that they regard these things primarily as means of arriving at the poem's meaning. They are meaning mongers. They have been taught to read quickly, as though reading were only a chore to be got out of the way in the shortest possible time and could not be a pleasure in itself. This approach will do well enough for reading the daily papers, but it will not do at all for the formal ordering of words in poetry. The reader of poetry must be aware of the sound and movement of words, just as the student of music must be aware of the quality of musical sounds. Young children are intensely aware of the sound of rhythm of words, but, unless they are encouraged to cherish that awareness, they come to think of words simply as instruments to be used in the practical purposes of daily living; they forget that they have values in themselves. The awareness of these values can be re-awakened. They can be told that in Othello's "I know not where is that Promethean heat that can thy light relume", "relume" is a word Shakespeare made up for the occasion. And it is a dull student who cannot hear the difference between "relume" and re-light."

Shakespeare the Inspired

Louis Marder, Kent State University

Since it is almost universally agreed that Shakespeare was filled with some kind of supernatural power and energy and since that is the precise definition of inspiration, we are justified in our title "Shakespeare the Inspired." The teachers' task is to convince the student of this in such a manner that we may come to the same conclusion not because his teacher told him but because he has felt it through his own experience with the plays and poems. Milton read Shakespeare while still a student, Henry VIII was used as a school play by 1660, Steele advocated scenes from Shakespeare for the edification of students in his projected academy, by the end of the century students were memorizing the great speeches, and in the middle of the 19th century Shakespeare became an official subject in the great schools.

Nine steps may be followed in the classroom. First — Shakespeare must be presented as a man so that he will not be over-idolized. Doing this in a controversial manner may stimulate more interest than by a simple narration of details. Secondly I temper the greatness by pointing out those like Rymer, Shaw and Tolstoy who attacked Shakespeare. Thirdly, I point out some of the eulogistic comments on Shakespeare's works, show how the Bard has almost been deified and his works called a "secular Bible," and show how these excesses have given rise to the heresies that no one man, or comman man, could be so great. With the fourth point I come to the vocabulary — Shakespeare's 17,677 words more than 7000 of them being used only once — and its infinite variety. From this follows the sixth element, the use of these words to create a gallery of 2176 characters — some of them like Miranda with a total of only 412 lines. This is naturally followed by the seventh point which concerns Shakespeare's "intensity of expression." A good man would not turn a dog OUT; a better one might take one IN, a still better man would take his enemies dog in, but Cordelia said "Mine enemy's dog though he had bit me, should have stood that night Against my fire." This leads quite as naturally to Shakespeare's "quotations" more than double the next rival — the Bible — of the published collections of such. Eighth, I mention the plots and demonstrate that though Shakespeare took old stories, he so improved them that they have never ever needed retelling again. The final point is the exposition of Shakespeare's poetry and imagery which does so much for the play — carrying it far beyond the mere telling of a story. "To point out these nine factors (here only outlined) and their ramifications . . . would be to impress them (our students), teach them, elevate them, and even — what Shakespeare wanted most — please them. Perhaps they too might become inspired."

At The South-Central Renaissance Conference, Georgetown, Texas, March 10-11:

A TOUCHSTONE FOR TOUCHSTONE

Marjorie D. Lewis, Texas Woman's University

Some critics of As You Like It have considered the character of Touchstone one of the minor blemishes in an otherwise delightful play. They agree that in certain scenes Touchstone's foolery marks high points of comedy, but they seem to feel an inconsistency in the portrayal. The fool of the earlier sections of the play is not the triumphant parodist of Act V. The opinions of H. H. Furness and H. Tolman are discussed in this context. Yet, the difficulties the critics find in the character seem quite clearly resolved by a consideration of the things which Touchstone parodies. His themes recur again and again. Robert H. Goldsmith in the September, 1953, issue of PMLA discusses one of these themes — a satirical treatment of literary affectations. Mr. Goldsmith also suggests that stage history may explain the inconsistencies of Touchstone's character. The play was begun when the poet visualized Kempe in the role. Before the play was finished, Armin had joined the company.

My intention is to show that Touchstone's treatment of social affectations is the same from Act I to Act V and, hence a unifying element in the character. In Act I he satirizes the pretentious pseudo knight so sharply that Celia winces at an implied jibe at her father. In Act V he satirizes pretenders to gentility in his famous account of the combat he did not fight upon the seventh cause. He does not satirize the duello but the pretender to courage and breeding. He takes the honor of a real gentleman seriously enough as he must in a play that begins with the just complaint of a true gentleman who has been denied his proper station and education.

Touchstone's moods may change, as do those of the other characters in the play; his kind of humor may adapt itself to the situation. But, from the beginning, with his indirect parody of the pseudo gentleman, Touchstone has shown that he is no "clownish fool." The theme of distinguishing the false gentleman from the true man of honor is associated with Touchstone throughout the play; indeed it may be considered a kind of "touchstone for Touchstone."

A PERSONAL NOTE

SNL is the editor's hobby, not his business. I do not send bills for renewal. Please check date next to your address and send at least a two year renewal if indicated expiration date has passed.

AT YOUR SERVICE

Starting with my bibliography of Shakespearean Biography in the May issue, I have offprinted and shall continue to offprint additional copies of each Bibliography. These may be had on request.

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Julian Markels, ed. A Scribner Research Anthology. Criticism and commentary; full text of play, with notes by Parrott. $1.95

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by Thomas Marc Parrott. Scribner Library (SL 42). A well-known handbook, newly reissued in the Scribner Library series. $1.45

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SHAKESPEARE — IN SEARCH OF COURT PATRONAGE

David S. Houston, Shakespeare Club of N.Y.C.

The deaths of Greene, of Marlowe, and of Kyd before or during 1594 and the decision of Lyly in 1591 to give up his interest in the stage and to devote his activities to other sources of employment, thereafter yielded to young Shakespeare the almost uncontested fields of dramatic entertainment, both for Court Circles and for the professional stages.

Shakespeare was quick to perceive the necessity for prompt action to increase his good standing with the Court Chamberlain, and the Master of the Revels. After the publication of "The Rape of Lucrece", he produced the plays "A Midsummer Night's Dream", and "Love's Labour's Lost", which he hoped would secure for himself the approval of Court circles and perhaps win the favor of Queen Elizabeth herself. Both these plays have the spirit of Youth and the freshness of Spring. They are written for the entertainment of the Court. In each a courtly story is treated in the mock-serious vain, suitable for Court revels of cultured Comedy expressed in lyrical and poetical language, excelling in wit and repartee both Lyly and Peele at their best. In addition each play is ended with amateur theatricals by rustic characters which would offset the daintiness of the high comedy scenes by contrast with the untutored manners of rustic acting and dancing.

The high Comedy parts of these plays could easily be undertaken by the ladies and gentlemen of the Court, which would give the players an additional opportunity to contribute their professional skill at Court when requested.

At The Central Renaissance Conference, St. Louis, Missouri, April 27-29:

LEAR'S DIVISION OF THE KINGDOM

Harold Orel, University of Kansas

The argument that the basic situation in the opening scene of King Lear is contrived goes back many centuries, and Harley Granville-Barker's brisk dismissal of its probabilities as "neither here nor there" sounds very much like Coleridge's remark that K.L. derives "from the assumption of a gross improbability." But the old story, as Shakespeare found it, depicts (with remarkably minor variations, considering the fact that more than fifty versions can be identified) Lear's division of the kingdom as a deplorable, but not senile, exercise of authority. Lear feels tired with age, and wants his daughters to marry such husbands as are "fit to be advanced to the government with them"; he does not request declarations of love before an assembled court, with an attendant possibility of humiliating rebuff; and he consults first with his nobility before he bestows his two other daughters "upon the dukes of Cornwall and Albany." He gives them, as dowries, half the island, and promises them the rest after his death.

Shakespeare moved toward an even firmer sense of psychological realism as he made his changes in the original. The rivalry between Cordelia and the two sisters must be accounted a definite factor in the kinds of speeches which all of them deliver to Lear. Moreover, the unpredictability of Lear's conduct is stressed several times. All know that the kingdom is to be divided; some even know how. What Shakespeare adds is an elaborate self-justification: hedonism, the desire to avoid a war of succession, and the belief that a family relationship may be elevated to an affair of state. He omits the humanizing references to a much-loved Queen, but recently interred. Lear, at the moment of the partition of the kingdom, must show his full majesty. Shakespeare did not regard the division of the kingdom as an inherently fantastic act.

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The Hallmark Macbeth — as Reviewed in England

After Edmund Gardner drama critic of The Stratford-upon-Avon Herald saw the George Schaefer Hallmark production of Macbeth last June he pronounced the verdict that the play was far from successful, it had been presented as an "unimportant little crumb of drama," and that in general it had the appearance of a play "scratched and hurried . . . hastily filmed and crudely thrown on to the market — a pretty fair disgrace to William Shakespeare's play . . ." The film did not make clear to Mr. Gardner what all the "feudin' and a 'fightin' " was about, and turned into an "unadulterated bore." Lady Macbeth was like the Queen in Walt Disney's Snow White and the Seven Dwarfs. The "absurdities of the story are laid bare, and this should never happen in a major film." The production was unimaginatively conceived, the cameras have the "fixed glassy-eyed stare" of TV. Some of the other characters did well, but the porter seemed to speak four-fifths of his speech in Gaelic and the stars, Maurice Evans and Dame Judith Anderson are "unremarkable" except in the soliloquies. He did not like Miss Anderson's "spider-crawling hands and her movements and gestures, seldom seen since the days of Lillian Gish." (The Stratford-upon-Avon Herald, June 16, 1961, page 3)

* * * *

I read this review again just before seeing the version — in color — on October 20, (I had also seen it last Spring) and feel at a loss to explain Mr. Gardner's attitude. While it does not seem that regularly produced films lose much when shown on TV, it may be that seeing a Macbeth prepared for a TV screen on a full sized movie screen does make the latter seem glassy-eyed. The Porter, however, seemed clear enough when I heard him; and I had no objection to Miss Anderson's traditional acting. Better this than a gun moll for a gangster Macbeth. There was cutting noticeably the Witches scene in IV.1 (presented to Macbeth as a disturbed dreams); Lady Macduff and her son, and the pretended vices of Malcolm are cut; Macduff's ponderous line "He has no children" is run together, very unfortunately, with others; and the King's evil lines are omitted.

When I spoke with Mr. Schaefer in late August I remonstrated against the theatrical death of Macbeth, his falling from the castle battlements, and the cutting of the final lines. Mr. Schaefer almost agreed but said the wonderful view of Heritage Castle prompted the spectacular ending.

Comments from readers are invited. L. M.

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Reviews In Brief

Robert L. Tener, K.S.U.

Stopford A. Brooke, On Ten Plays of Shakespeare, N. Y., Barnes & Noble, Inc., 1960, pp. 311, $3.00.

First published in 1905, this is one of the standard works on Shakespeare's dramas. His essays, like the one on Romeo and Juliet, cover the development of the plot, the description of character, the analysis of language and word play, the discussion of themes, and the spell of the dramatic qualities. Much of the comment about such plays as Richard III, The Merchant of Venice, As You Like It, Macbeth, The Winter's Tale, The Tempest is Professor Brooke's critical evaluation based on his experience. In all there are ten essays but no index.

Geoffrey Bullough, ed., Narrative and Dramatic Sources of Shakespeare, Vol. 3. "Earlier English History Plays: Henry VI Richard III Richard II, London, Routledge and Kegan Paul, 1960, pp. 512, $7.50.

This is the third volume in a projected six volume edition of the major sources and analogues of Shakespeare's plays. It presents probable sources and similar works which Shakespeare might have consulted. In the introduction to each play there is a brief discussion of how Shakespeare treated the sources. Of more value to the student, however, are the extracts, quite ample, from Edward Hall's The Union of the Two Noble and Illustre Famelies of Lancastre and Yorke (1548), R. Holinshed's The Third Volume of Chronicles (1587), Geoffrey of Monmouth's Historia, Grafton's Chronicle (1569), Foxe's Acts and Monuments of Martyrs (1583). Dramatic excerpts come from Woodstock, The True Tragedy of Richard III, and Jack Straw. The annotations at the bottom of each page enable the reader to find the parallels in the plays.

Harry Levin, The Question of Hamlet, N. Y., Oxford U. P., 1959. pp. 178, $3.75.

A self-conscious work with brief consideration of previous approaches to Hamlet, this is the publication of three Alexander Lectures (1958) on Hamlet at the University of Toronto. As he begins his new interpretation Professor Levin admits that the play has "clouded our mental horizons with its peculiar sense of obscurity or of anxiety . . . ." This he feels is inherent in the structure of the play, enabling Hamlet to mean so many things to diverse men because he invites them to stand in his place. For our proper frame of reference in understanding the play, we need to draw on what we have learned or conjectured about Elizabethan drama, formal rhetoric, and the history of ideas. Each of his three main chapters proceeds through the play, following one of the questioning figures in rhetoric: "Interrogation," "Doubt," and "Irony.' Three supplementary studies on theatrical convention, ethical argument, and textual considerations complete the book. There is a brief index.

R. A. Foakes and R. T. Rickert, Henslowe's Diary, ed. with supplementary material, Cambridge, U. P., 1961, pp. 368, $11.50.

Since Sir Walter Greg's edition of Henslowe's Diary in 1904 has long been out of print, there has been a need for a fresh edition. Fortunately this valuable record of Henslowe's manuscript-accounts has been completely re-edited by Foakes and Rickert. They have made a fresh transcript of the whole manuscript, including the fragments cut from it at various times and some other relevant documents. Of further value is their fine introduction with its history of the manuscript, a discussion of pawn accounts, Henslowe's handwriting (analyzed through all the letters of the alphabet excepting j), conventions and usages, and other pertinent topics. The text follows the introduction and contains descriptive comments in the footnotes about such items as the color of the ink used or the position of the writing. An index of plays mentioned, a general index and glossary, and appendices add to the usefulness of this work.

Valuable Teaching Aid

David S. Berkeley, Key to A Guide to Shakespearean Tragedy, Oklahoma State University Bookstore, Stillwater, 1961, pp. 186, $2.50 (Spiral Bound)

Last April we announced publication of David S. Berkeley's A Guide to Shakespearean Tragedy and commented that there were more than 4400 questions on seven plays. Now we announce an even greater work, the Key to these questions, the answers, that is — and a handy book it is indeed to have around for review. Except for the fact that a fairly large number of questions can be rather conveniently answered by Yes or No, the book, already twenty pages longer than the questions, might have been much longer. Berkeley, precise and philosophical, admits that "the short discussions are intended . . . to be suggestive rather than definitive." I think every teacher should have the Guide and the Key. Those who thumb their noses at such books should also have a copy just to see what the rest of their colleagues might be doing to fully interpret a play in the classroom. If the books are used as a mere catechism and the answers accepted as the gospel truth, there may be danger; but that is inconceivable today. Each teacher will add to and interpret the answers, secure interpretations from the class, and ask the reasons for the Yes's and No's.

The Key is available only to teachers. And fortunately so. Otherwise what once happened to me in a Chaucer class might happen to students in Shakespeare classes. Our professor assigned the text — Robinson's edition of Chaucer. "Everything," he said, "that I used to teach is now in Robinson's very wonderful footnotes. Therefore there will be little for me to do this semester but read the lines as they were meant to be read." There are teachers who like to use un-annotated editions so that they can amaze their students with their own erudition. Others use the standard texts and attempt to go beyond them — which seems to me the better way or else the teacher might have to spend time on glossarial comments better treated as footnotes. Berkeley's book will make it necessary and possible for the teacher to go beyond the 4400 questions and answers. The task is a challenging one.

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Richard Mummenday, Language and Literature of the Anglo-Saxon Nations as Presented in German Doctoral Dissertations, 1885-1950, Charlottesville, Virginia, Bibliographical Society of the University of Virginia. 1954, pp. xvi, 200, $12.50 ($7.50 to members of the Society.)

This is a long delayed announcement, but Shakespeareans should be happy to know of the existence of the book, published in an edition of only 300 of which 150 were reserved for European scholars. There are 2989 numbered items in this remarkable bibliography of which 222 or more than 13% are on Shakespeare. We needed not this book to convince us of the German scholars love for Shakespeare. There is much evidence that Shakespeare is studied and acted almost as widely there as in the English-speaking nations.

If there are any who doubt that American Shakespeare scholarship is still based on what the Germons have done, this book offers sufficient proof. The German Ph.D. was the respected one before World War I and many distinguished American professors had them. But one need not drive the issue too hard. Scholarship is scholarship and no nation need take credit for the analytical method of vertical scholarship — narrow and deep.

There are about a dozen dissertations on Shakespeare's grammar such as the one on **The Absolute Infinitive in Shakespeare;** a dozen and a half on Shakespeare's influence on Mrs. Centlivre, Cibber, Davenant, Dryden, Garrick, Ravenscroft, Shadwell and others. There are critical papers such as those on **Steele's Literary Criticism in the Tatler and Spectator,** and **Coleridge's Theory of Shakespeare Criticism.** In some studies the Germans may have anticipated the English and the Americans. I find **The Description of Nature and the Nature Symbol in Shakespeare** in 1908, **The Prose in Shakespeare's Plays** in 1897, **Recurring Events and Relationships in Shakespeare's Plays. A Contribution to Shakespeare Psychology** in 1904, **The Psychological Problem in the Hamlet Tragedy** in 1890, **Irony in the Tragedies of Shakespeare** in 1922, **The Concept of Honor in Shakespeare** in 1925, and so on.

The titles indicate no change in the direction of the dissertation. I find **Character Contrast** in titles of 1912 and **Language and Character** in 1950; **Pope's Edition of Shakespeare** in 1912 and **Rowe's Edition of Shakespeare** in 1939.

There is treasure here for the would-be translator; indeed I have often wondered why some publisher doesn't set up a special translation section and perform this necessary function. I would like to have copies of such works as **The Concept of the Renaissance in Shakespeare Criticism** (Walter Stemmler 1942), **Shakespeare's Alleged Models** (Walter Dempewolf, 1914), **Allegories and Metaphors in Shakespeare's Plays and His Sources** (Hermann Voight, 1907), and many others

Dr. Mummenday is to be thanked for this compilation, one to which doctoral candidates should have reference as they start on their own dissertations.
(I am indebted to Ernst J. Schlochauer of Queens College, N. Y. for the translation of most of these titles).

"Better than Shakespeare?" G.B.S.

"That he (Shaw) was a master of language does not mean that he could use it for every purpose for which language has ever been used. Under certain circumstances Shakespeare might conceivably have written like Shaw. Shaw could never under any circumstances have written like Shakespeare. The virtues of his prose, are never those that suggest anything but prose, and his only real failures are those in which he attempts an effect of which only poetry is capable.
(From "G.B.S. and Intimations of Immortality," Joseph Wood Krutch, Theatre Arts Feb. 1961, p. 67)

Styles in Shakespearian Acting from 1890 to 1950, Produced by Frederic C. Packard, Jr., Sponsored by the audio-visual aids project of the American Educational Theatre Assn. Also: A filmstrip with the same title and producer. Distributed by Creative Associates, Inc.

Harvard's Professor Packard has produced two useful educational tools which have much historic interest and would be as good an addition to a personal collection as to audio-visual or English department. On a tape that runs for an hour (dual track 1½ IPS) Mr. Packard has collected twenty-five recorded passages from Shakespeare read by two dozen of the greatest actors from Edwin Booth — (in a rare passage from Othello recorded in 1890) through E. H. Sothern, Julia Marlow, Viola Allen, Walter Hampden, Otis Skinner, Robert Speaight, Sir Laurence Olivier, and Maurice Evans, and others. The narration by the producer explains the historical changes and the styles and helps the listener distinguish the important features. Especially useful were the sections which had different actors reading the same lines in succession. Showing the filmstrip while the tape is playing gives an added impact. My Shakespeare class was much impressed with the differences in style: declamatory, elocutionary rhetorical, emotional (sighs and groans), naturalistic, etc. Those who have seen many plays and many actors, may well feel that many of the historical styles are still contemporary. Nothing really dies completely. The price of $14.15 for both makes an inexpensive investment for any English department.

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SHAKESPEARE AND LAW: A BIBLIOGRAPHY

By Robert C. Steensma, State University of South Dakota

"I have perhaps some shallow spirit of judgment;
But in these nice sharp quillets of the law,
Good faith, I am no wiser than a daw."
—1 Henry VI, II iv. 16-18

Warwick's confession of his ignorance of legal matters can hardly be considered Shakespeare's, as a reading of the materials listed in this bibliography will show. Just where and by what means Shakespeare attained to the comprehensive knowledge of law revealed in his plays are questions which have opened the floodgates of scholarly ink in the last one hundred years, although in more recent times the stream has lessened to a trickle. They are probably questions which can never be answered satisfactorily.

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On Directing and Producing Shakespeare

In the spring of 1953 I asked three actor directors to write columns on what they believed was the American tradition of directing and acting. These articles by Jack Landau, John Heldabrand, and Jack Manning appeared in the May, 1953 issue of SNL (III:3,19). Theatre Arts magazine in the Spring of 1961 asked almost the same question and published their responses under the general title "Staging Shakespeare Symposium." Summaries of their respective positions appear here. The originals — essential reading for all Shakespeareans — appear in the August issue on pages 61 to 65 with illustrations from the productions of each.

Give The Audience a Chance

William Ball, San Diego Shakespeare Festival

Influenced by commercialism and advertising, scripts are misrepresented and even destroyed by directors seekng sensationalism or clever interpretation. Shakespeare productions are treated like oleomargarine — in the ads —. Claims are made that they are better than the real thing.. They are overdone, "aimed at the coddled average American mentality," and served with a gimmick calculated to rescue the production when all else fails. The bright-idea director tacity admits that 1) the original play is dull, incomprehensible, and needs his help; 2) the audience is dull and needs directorial brow-beating to understand and enjoy the work; 3) he is bored and that the boredom is universal — and therefore spices up the play. Such directors think they are rescuing the play; by giving it new life, however, they may be ruining a masterpiece. Playing games with surface values "is simple dilettantism, and any director who does so in the name of art is neither honorable nor trustworthy." A listening, imaginative audience is all that is necessary — Shakespeare says so: "Lend me your ears," and "On your imaginary forces work." The audience can extend its vision beyond — it can see with its imagination. Scenic and costume designers should appeal more to the power of suggestion. Audiences have a tremendous wealth of past experience to draw from — this they should be challenged to give to the playwright. "I'm convinced that this challenge always evinces real, though often subconscious, excitement in the theatre."

The Key to Production is the Present

Jack Landau, American Shakespeare Festival, Stratford, Connecticut

So much "junk" is written about the traditional and historical treatment of Shakespeare that it can only be the result of misunderstanding. The acting and words, are significant; the sets, costume, lighting design, music only contribute. ". . . the vital thing that audiences carry away in their memories and in their minds is the impression the actor has made and the living being he has recreated from Shakespeare's words." Because Elizabethan traditions are virtually unknown and it is probable that the plays were produced in contemporary dress, "it makes more sense to find what the plays mean for us in our time, and try to communicate this to our audience the best we can . . . ." The Stratford stage is conventionally designed and the first year there were conventional productions with painted scenery. Since 1956 convention and scenery were abandoned; but for all the raked platform and apron devices the theatre is an "old-fashioned" one "a mistake", and "we cannot alter it by a compromise, for here a compromise can never be wholly successful." The theatre seems to have been built for instant conversion to all kinds of drama including "instant Shakespeare." The 1961 Shakespeare Festival was not the ultimate answer to the problem. "All we are trying to do is present the plays interestingly and effectively for our audience, drawing upon, and rearranging, our own experience, primarily as human beings, but also as theatre people."

Modernity and the American Actor

Joseph Papp, Producer New York Shakespeare Festival

Every director has principles. Those which guide the New York Festival "are not startlingly original," but the fact that the N. Y. Festival is free, that the audience is many sided — many of whom have never seen a live play, that they are accustomed to the naturalism of movies and T. V., makes it necessary to "serve them a style of Shakespeare they can relate to their contemporary experiences — which means it must be free of bombast and conventional stage artifices." It is a challenge to the director to "achieve modernity without sacrificing the form and poetry of Shakespeare, and without vulgarizing the period." The problem is how to be natural in the language and costume of the Shakespearean play. At the N. Y. Festival this is achieved by proper casting and producing to achieve the "kind of reality understood by our modern audience." Because economies do not permit a star system, we concentrate "on the more significant concerns of theatre — the play and the production." The American actor trained only in the realistic tradition must learn to scan and read properly as well as to explore the "deep and emotional veins of Shakespeare's poetry." Shaw's principle that the actor must create "a feeling so deep and so full that one can only resort to poetry to express oneself adequately" works well for the American actor. All the actor needs is sustained experience and consistent work.

'See Something, Evade Nothing, and Speak Out'

Herbert Blau
Actor's Workshop, San Francisco

There is too much worry about what Shakespeare meant to the Elizabethans and what kind of stage he should be produced on. Poel and Granville-Barker "taught us to exhume the vital stuff from the trappings and tedium of overproduction." Since our stages cannot be archeological we must look at them as battlegrounds on which "a vision" may be obtained. On any kind of stage, the problem is to make the text survive the mortal conflict "between what you think is here and what is really there — to move past the scaffolding to 'the thing itself'." The important thing is not to "do" Shakespeare, but to do a play; the gimmicks, fencing, festivalizing, Elizabethanizing, are tangential to the main problem — really looking at the play and seeing it for what it is. Our King Lear may have been considered "way out", but was familiar territory for our experimental theatre. The stage was "encased in a collaged nonobjective bas-relief, twisted and gashed from parallel cycloramas"; the Fool was a first Fool therefore having to invent himself and what he wore; the costumes had strains of Achaean, Celtic, Mycenaean, and American Indian art; the music not a hodgepodge, "but just such a melange of intuition as occurs on the edge of barbaric darkness when cultures cross,"; the music attempted to make "order out of disorder," to create space. A production should see something and evade nothing, use the language of the theatre to speak out "what we feel, not what we ought to say."

The Dangers of 'Doing Things' to the Text

Joseph Golden, Cornell University

Too many people come to a Shakespearean play to see what a director is going to "do" with it. However, there is no need for zany gimmicks, commedia dell' arte devices, early twentieth century costume to place The Taming of the Shrew in a "context of woman's suffrage and Victorian stolidness." Shakespeare has clarified the plot adequately. To produce the play without frills today is almost radical. Interpreting and jazzing up charge the air, but make it difficult to breathe. Historically, "Shakespeare has been a whetstone on which leading showmen honed their personal notions and tastes. Plays modernized as to dress and setting have resulted; expressionist, constructivist, and symbolic interpretations attempted. Updating for social and political comment is also attempted. Audiences intent on "an active and intelligent association" with Shakespeare should be warned against three dangers "which suggest a code of production that is potentially abusive, opportunistic and artistically unfocused. First, "decorative and temporal transpositions" may endanger the "original design of the play." It is difficult to read Shakespeare's lines in frock coat, corrals, or blazers, and equate what is a familiar heritage of Shakespeare with bright ideas as a modern Macbeth with machine guns. Second is the danger that comes from being opportunistic rather than artistic, being in style with Guthrie, or psychiatry; "the frame dominates the painting. Brilliance becomes glare." These directors strive to prove that the audience is tired of "the same old thing," that Shakespeare is livelier than they thought, that "the director is a genius," that emphasis on psychology will promote the discovery that "Shakespeare really understood human nature." Since Shakespeare himself was opportunistic, artistic, commercial, imitative, and topical, the director "is engaged in a wasteful duplication of effort." Thirdly there is a danger when the emphasis shifts from the actor to the director. Such directors compel actors to perform two functions: to make the audience suspend its disbelief for the role itself and then "for the radical new context of the role" conceived by the director. For the professional group the box office seems the sole concern. For the nonprofessional groups, gimmick productions are likely "to produce serious gaps in the responsible teaching of classic form and convention." The encounter of each new group of students or each new audience with Shakespeare should be novel enough in itself. "The artist-educator has only to convey the spirit and substance of the play as the spirit and substance was understood and defined by Shakespeare himself. Then he can safely enunciate as dogma that every technical and artistic device of producing and directing is admissable if there is a clear, single purpose: the creative rediscovery, not the novel remodeling, of Shakespeare."

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Ideas and Ideals in Producing Shakespeare

Irving Kreutz, Kenyon College

For an English audience there seems to be for each play of Shakespeare's some "ideal", some paradigm, with which the production they may be watching must be compared. Whatever its origin, the ghostly presence of this "ideal" can be felt at any presentation of Shakespeare in London. A producer of Shakespeare must be nearly paralyzed by the problems he faces. Caught between the deep blue sea of tradition and the devil of daring to be different, he will be accused of letting the poetry go hang in his pursuit of innovation; of relying on the conventional because he is too lacking in imagination to find fresh ways of making his points; the action has destroyed the poetry; the poetry has smothered the action. So it goes. For the actors it is nearly as bad. An Olivia in London last winter was alternately chastised and congratulated on the "originality" of her portrayal. The Old Vic's Juliet had to face from one critic a comparison of her reading of a single line in the balcony scene with an inflection given that line by Peggy Ashcroft 25 years ago! Coming from a country in which the last professional on-Broadway Shakespearean performance by an American cast is barely within the memory of man, we are inclined to close our ears to such carping and murmur, "What do they want?"

Dramatic irony may be simply enough based on the fact that the audience learns everything before the characters on stage do — but in Shakespeare in this century the irony is compounded with the fact that we knew it all before we walked into the theatre. In spite of ourselves we will see in the shadows at the gay Capulet party the white-draped tomb that dominates the stage at the end of the play; we know that Hal will banish plump Jack and all the world. This is obvious enough to the scholar at his desk; such connections are the raw material of modern scholarship. But one seldom hears mention of it in a consideration of the relation of the audience to the plays, and of the problem of the actor and director in the light of this relation. For while we know all this we know at the same time that the play must run its course, the knots must tighten as the protagonists struggle, the plot must thicken. Those who tamper with the traditionally accepted texts do so at their own risk. In the Old Vic Romeo and Juliet the producers have dared to cut out Romeo's short account of his dream (Act V), thus cheating us of our chance to believe for a moment that everything is going to come out all right. The summary removal of Rosencrantz and Guildenstern from Olivier's Hamlet may well have left quite real scars on a good many people's Shakespearean psyche. A recent Macbeth here in America allowed Macduff to kill Macbeth on stage and then stamp on him. I don't know about the rest of the audience, but for me it was as if he were jumping on my head.

However, lest the baby go out with the bath, those in charge often keep more dirty water than they need: the Francis-the-drawer scene in 1 Henry IV, for example. Nor have I ever understood why an intrepid director does not take matters into his own hands and simply eliminate Fabian from 12th Night, allowing Feste to take over his lines and action. But the "ideal" insists that he must hang about the edges of the action, playing the gloomy Chorus. I wish that more of the critics who have labored to turn Feste into Hamlet would have to sit through the results of their handiwork.

There were two fairly daring "Improvements" in the Old Vic 12th Night however. Happening to have on hand a Viola who could sing and a Feste who couldn't, they cleverly chose to give "Come away, death" back to Viola. This innovation worked, but their second one was riskier. "There is nothing in the play," the producers told us in a program note, "to show that Sir Toby is fat, foolish or elderly, and if this tradition is disregarded his relations with Sir Andrew and Maria become more credible and human." It sounds all right on paper, but what happens on stage is not exactly that. The Old Vic's Sir Toby appeared to be in his late 30's, a fine figure of a man, who played the role perfectly straight — but drunk, drunk and mean; a blight on the fun and frolic, as only a mean drunk can be. This Sir Toby is an excellent illustration of the way the approach to an execution of a role, particularly in Shakespeare, will influence and control the roles which touch it; their shape is changed and the shape of the characters whom they in turn touch. Here in this 12th Night the change in Sir Toby requires a change in Maria, who now must conspire against Malvolio not out of high spirits but because he has insulted the man she loves; this lends a peevish, vindictive quality to Maria that infects all around her, most obviously Malvolio, who now in order to be worthy of such a discharge of virulent energy against him must himself become more poisonous than usual: a hard-bitten, ruthless climber, a thin-lipped knot of hate.

Romeo & Juliet and I HIV

The Old Vic's Romeo and Juliet, designed and directed by the young Florentine, Franco Zeffirelli, carried the day for most of us. Signor Zeffirelli seemed to sidestep the usual problems by a perfectly simple device. As Kenneth Tynan said in his review, "The director has taken the simple and startling course of treating them [the characters] as if they were real people in a real situation; and of asking himself just how these people in that situation would behave." The result was for some of us a revelation; for others it was a disaster. "Where is the pleasure, where ectasy, where enjoyment?" moaned one critic. ". . . Shakespeare has been deprived of a poetic quality without which he is hardly Shakespeare at all," growled another.

But the low point in the season was I Henry V at the Old Vic. Those in charge counted heavily (and fatally) on exactly that which I have suggested should be carefully scrutinized: a pattern for performance that has been handed down through the years. My heart sank as I looked at the bare apron stage and the scrim decorated with a great gold dragon rampant. I suddenly longed for the lights to go down and for King Henry, Lancaster, Blunt, and the rest of them to make their entrance on roller-skates, on a high wire, or in pink tights dancing in a line. What I couldn't face was the fanfare, the flourishing of banners, the posturing, and above all the rich fruity iambics delivered in rich fruity tones. What was Henry, shaken and wan with care, to me? But a voice within me whispered, Yankee, go home! so I sat up and behaved myself. But throughout the performance I was unable to shake off my dismay, this feeling that perhaps Lamb was right: the plays are for the study not the stage. For alas, just as I had feared, no one laughed at Falstaff's puns unless he belched after each one; Hotspur was so Oxford BBC that his pouncet-box speech came off as self-parody; Hal sweated in vain to disarm me with his waggish pranks and hoked-up insouciance. Yet in the study this play never fails to delight me.

All right then: what do I want? Am I too, haunted by some production that never was on land or sea? I suppose I want the director and cast, all of them, to know that I am there in the audience, waiting to find out what happens, quite willing to forget that I already know what happens. Most producers of Shakespeare forget that we're in this thing together.

"My credit now stands on such slippery ground." —Julius Caesar III,ii,191

Paging Mr. Shakespeare

A CRITICAL CHALLENGE

by Walter Hart Blumenthal

With a detail and documentation not previously attempted, Mr. Blumenthal presents the most forceful case yet made against the common assumption that Shakespeare's authorship of the plays is beyond question.

No rival claim — of Bacon or Oxford — is asserted. The author focuses exclusively on the "void" in our knowledge of Shakespeare, and on the conjecture with which it is usually concealed. He says in the foreword: "This book is an attempt to expose the lack of authenticity behind the almost universally held belief that William Shakespeare was the true author of the plays credited to his name . . . The only way to accomplish this is by the use of direct quotation from contradictory authorities — to refute the devotees out of their own mouths. . . . A nail is not driven home with one blow, and we hope to hammer the facts so that they will hold."

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Dissertation Digest

Edited by

Jack R. Brown, Marshall University

Helen Elphinstone Brooks, Eighteenth Century French Translations and Adaptations of Shakespeare. Northwestern University, 1960. 193 pages.

The first edition of Shakespeare in French was contained in the first four volumes of Pierre Antoine LaPlace's Le Theatre Anglois (8 vols., 1745-49). "Discours sur le Theatre Anglois," preface to the work, was devoted almost entirely to Shakespeare. The "Discours," never re-published or edited, is one of the significant works in the history of Shakespeare in France. Contrary to the general tone of contemporary French criticism, it is a vigorous attempt to persuade French readers that Shakespeare's departures from the principles of Racine were both "justifiable and preferable." LaPlace suggests that the customary French attitude may be, "not proper, but provincial." Anticipating the attitude of Dr. Johnson, LaPlace does not defend the unities.

LaPlace translated ten plays and summarized the rest. Somewhat unexpectedly, the translations do not reflect the liberality of the "Discours." but instead tend to remove "violence, brilliance of metaphor, and wide display of characterization." Dr. Brooks examines LaPlace's methods and principles of translations in **Hamlet, R&J, KL and Macbeth.**

Between 1769 and 1792, relying on the work of LaPlace and later on that of Le Tourneur, Jean-Francois Ducis adapted **Hamlet, R&J, KL, Macbeth, KJ, and Othello.** His versions tend to regularize Shakespeare and to add elements from heroic drama and melodrama.

The first French translation of all thirty-six Shakespeare plays ("bowdlerized and sentimentalized") was produced by Pierre Felicien Le Tourneur between 1776 and 1782. Le Tourneur's prefatory "Discours" is largely a translation of Dr. Johnson's "Preface to Shakespeare," plus the insertion of several passages from LaPlace. It is Dr. Brook's conclusion that such "juxtaposition bears out the estimate of the liberal position of LaPlace."

Review of Periodicals:

VENUS AND ADONIS AGAIN

Although **Venus and Adonis** was in great vogue in its day, subsequent critical attention has been largely apologetic. A. C. Hamilton of the University of Washington, takes exception to major apologies. By examining the poem's contemporary reputation and the tradition it established (e.g., Barnfield, Phineas Fletcher, Chapman), he is able to reject L. C. Pearson's view that the poem is written against lust. Contemporary treatments of the myth and Shakespeare's important change — Adonis does not yield to Venus — show, too that the meaning is not simply moral (the view of R. P. Miller). Rather, beyond the moral, Shakespeare's work treats the mystery of creation and the fall. In identifying Venus with Love, Adonis with Beauty, Shakespeare "represents the perfection of Nature in its unfallen state" — his philosophical basis being tht Platonic doctrine that love is the desire for beauty. Not heeding Venus' counsel against the enemies of Beauty who are her enemies, Adonis chooses to leave her for the Boar, which represents all those forces which seek to pluck the flower of Beauty. "And when he dies, Love leaves the world with her place usurped by 'lust,' Nature lies ruined, creation reverts to original chaos, and there is the 'mutuall overthrow of mortall kind.' " And in the end, the author concludes, Venus defines the state of mutability . . . "which succeeds that state where Love strove to enjoy and propagate the divine Beauty seen in Adonis." **["Venus and Adonis," Studies in English Literature, 1:1 (Winter 1961), 1-15.]**

Digest Of

CRITICAL REVIEWS

Ed. by Max Bluestone, Babson Institute

Martin Holmes, Shakespeare's Public, London, John Murray, 1960, 25s.

"Despite the title, this is only marginally a book about Shakespeare's public. Mr. Holmes is interested in first-night audiences only when Shakespeare seems to be writing for one social group rather than another, and when to recog nize this helps to clarify Shakespeare. . . . Sociologically . . . very shaky . . . .the point [nevertheless] does distinguish **The Merchant** [for an audience of City Merchants] from **A Midsummer Night's Dream** — aristocratic country-house audience; from **Love's Labour's Lost** — private courtly audience; and from **The Comedy of Errors** — for the lawyers of the Inns of Court. A more subtle (and more original) case is Mr. Holme's contention that the two parts of **Henry IV** differ in tone because Part One was for the sober citizenry who patronized Burbage's Theatre in Finsbury Fields, while Part 2 was for the seedier and keener-witted audience of the Globe, to which the Shakespearean company moved in the winter of 1599. This, and not any conscious downgrading of Falstaff's character, accounts for his loss of charm and greater callousness . . . As Mr. Holmes admits, there is as much conjecture as fact in these discussions, but this matters less than his tendency to mix up hard facts like dates of production, physical demands of the different stages, and social stratification, with 'soft' facts like the interpretation of tone or emphasis, and an appreciation of the language of particular plays . . . The Shakespeare playgoers are even more mysterious than Shakespeare, and it does no service to modern playgoers to familiarize him by making his audience sound something like us, and his relationship towards them like that of some modern entertainer conforming to 'what my public wants.' . . . [T]his is the effect of Mr. Holmes's well-intentioned survey. The touchstone of Shakespeare's genius, he suggests, is his sense for an audience, but . . . it seems more fruitful . . . to suppose, at least, that Shakespeare disturbed as many expectations as he satisfied, and challenged the fashions he understood so well."

Graham Martin, New Statesman, 25 June 1960, pp. 949-950.

SPECULATION ON ELIZABETHAN STAGING

Professor Albert B. Weiner of Rensselaer Polytechnic Institute, basing his conjectures on the "De Witt-van Buchell sketch of the Swan Theatre," defended by Professor George F. Reynolds, speculates that a hinged platform with legs allowing it to project out onto the stage from the tiring house wall to which it could be attached might have provided the "discovery space" needed for many scenes in Elizabethan plays. It could also have served as a platform with a strong enough roof to provide a stage "aloft" and, by a trap door, to make possible ascents thereto and descents therefrom by means of a ladder or a movable stairs. This platform, he suggests, could thus have had access to the gallery on the same level; and by ingenious uses of curtains the discovery space below could have been enclosed or not, as needed. In the same way the space above could have been covered to represent the sloping roof of a tent or pavillion when this is called for. He demonstrates his ideas by clear drawings and supports them by multiple allusions in the texts and stage directions to many Elizabethan plays. **["Elizabethan Interior and Aloft Scenes: A Speculative Essay," Theatre Survey, II (1961), [15] —34]**

W. W. Greg. A Bibliography of the English Printed Drama to the Restoration. Vol. III, pp. viii 1009-1642 and 24 plates; Vol. IV, pp. xii clxxiv 1643-1752. London, Oxford University Press for the Bibliographical Society, 1957, 1959. £8; £5.10s.

"When the first two volumes had dealt with all the plays as individual entities, what remained for volume III was the account of play collections . . . [whose] exact bibliographical description . . . present [s] very complicated problems . . . .The great folios of Shakespeare, Beaumont and Fletcher, and Jonson are, of course, central in the collection here. . . . [T]o make readily available all relevant documentary information, volume III of the **Bibliography** includes also a number of appendixes. Here are . . . materials hitherto . . . scattered, such as the play-lists of seventeenth-century collectors and booksellers or the miscellaneous references to actors contained in the printed texts; while many prefaces and epistles which throw light on the 'composition, performances, printing or publication' of individual plays are reprinted entire . . . . [A] score of indexes cover . . . among other things, authors, theatres, actors, companies, printers, and include . . . a list of 'notibilia' . . . [of] cancels, or portraits, or what dates were altered by Thomason in pen and ink. The index of titles [exemplifies] . . . the immense pains taken to make the **Bibliography** of maximum service . . . . [The] long-awaited introduction, which occupies the greater part of the final volume, . . . is indispensable for the full understanding of . . . the **Bibliography** . . . [and] exhibits a great bibliographer at work . . . on the crucial bibliographical distinctions of edition, issue, and state . . . "

Harold Jenkins, RES, XII (1961), 201-204.

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16th CENTURY T. A. PERFORMANCE

Dr. Gustav Ungerer presents evidence in a letter by one Jacques Petit, a "Gascon servant" to Anthony Bacon, secretary to the Earl of Essex, "that by January 1596 . . . [Titus Andronicus] had been produced at a private house in Rutland." According to Petit's letter, written to Bacon while Petit was serving briefly as tutor to Sir John Harrington's three-year-old son and heir, John and when he was present at "the Christmas festivities that were held on a grand scale at Burley-on-the-Hill in 1595/6," Titus Andronicus was performed there "by a professional company of players" sent down from London especially for this occasion. It is important because this "is the only private performance that is known to us to have taken place in Elizabethan times and because it is also the sole record to prove that the tragedy was put on in the provinces as well as in London." Dr. Ungerer attempts without conclusion to identify who the players were for this performance, but lists five groups, one of which was "most likely" to have put the play on. ["An Unrecorded Elizabethan Performance of Titus Andronicus," Shakespeare Survey, XIV (1961), 102-109.]

JONSON ON SHAKESPEARE'S LATIN

John J. Enck, of the University of Wisconsin holds that "far from [being] a cynical sneer at a competitor, Jonson's 'small Latine' praises Shakespeare in a way which would strike contemporaries as appropriate." For as a commonplace Elizabethan butt is the poseur who, having studied Latin in grammar school, pretends to have a ready command of it — for example, Chiron and his smug inability to really know the meaning of the Latin sentence on the scroll wrapped around the gift of weapons (T. A. IV 2. 18ff.) — so for Jonson to put Shakespeare in a contest with classical dramatists "would bring by innuendo the very charges of pretensions which everyone ridiculed." Rather, "the triumph does not depend upon Shakespeare's conscious rivalry but Jonson's boast that on their own merits the plays in the Folio match any others." ["A Chronicle of Small Latin," Shakespeare Quarterly, XII:3 (Summer 1961), 342-345.]

EDITIONS OF SHAKESPEARE

Before surveying modern editions of Shakespeare, Silvan Barnet of Tufts College notes that the chief problem of editors is the selection of a text. Introductions may be omitted, but such apparatus as notes glossing words, explaining obscure allusions, and indicating serious departures from the copy text Professor Barnet finds indispensable. He then presents the results of his examination of numerous student editions. The Neilson-Hill is selected as best of the one-volume complete works for "good students;" if more help from apparatus is desired, then Craig or Harrison are needed. Of the one-volume texts containing 20 to 23 plays, though none are excellent, Harrison is chosen, but we are reminded that the complete Neilson-Hill is not bulky. Of smaller sized collections, Downer's Five Plays is "the best buy for the money," though it might be better to use a group of individual paperback editions. Of these, several series are good but the Pelicans seem the best. Perhaps the standards set by the paperbacks will one day cause better multiplay textbooks to be made. ["Editions of Shakespeare: A Right Copious Industry," College English, XXII:6 (March, 1961), 434-441.]

TOM O'BEDLAM'S SONG IN KING LEAR

Stanley Wells, of The Shakespeare Institute, (Stratford-upon-Avon), insists that Robert Graves is mistaken when he states that a certain Tom O'Bedlam's song is one adapted for stage use from a professional Bedlamite song and that the adapter (a skilled poet) is very possibly Shakespeare himself. Mr. Wells also gives us another version of Tom O'Bedlam's song from an as yet unprinted commonplace book in the Bodleian Library. It is quite long and irrelevant in the extreme to Edgar's situation, although its title "Blesse thy faire eyes from the foule feind" does recall King Lear. However, the compiler (Archbishop Sancroft, 1619-1693) perhaps saw King Lear and misremembered a quote, or the title may be "a typical appeal of Bedlamite beggars." Blessing is a form of begging, but the possibility that the mention of eyes was usually part of the cant phrase needs more proof. And there is "no external evidence to support the suggestion that Shakespeare had anything to do with its composition." If the song was used in a drama, as Robert Graves thinks, it is likely to have been the "Play . . . of Tom of Bedlam the Tinker . . . ." which King James saw performed in 1618." ["Tom O'Bedlam's Song and King Lear," Shakespeare Quarterly, XII:3 (Summer 1961), 311-15.]

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CEREMONY IN RICHARD II

Peter G. Phiales of the University of North Carolina finds fault with E.M.W. Tillyard's thesis (Shakespeare's History Plays) that Richard II is sheer ceremony "with all the emphasis and point taken out of the action." On the contrary, "the emphasis on ceremony and inaction in Richard's England is part of the dramatic contrast between two reigns within the Middle Ages." For example, John of Gaunt's famous speech (II.1. 51-66) is "a most effective contrast between the two reigns" and the same is true of speeches by the Duchess of Gloucester (II.1.252-255) and by the Duke of York (II.I.171-179 and II. 3.99-105), all indicating a shocking change from the glorious past under Edward III and the Black Prince. Professor Phiales points to the unfinished joust scene (Mowbray vs. Bolingbroke) as "a reflection of Richard's character, of his deficiency in the lists, as well as of his love of ceremony." Gaunt's parting with his son is not merely sentimental propriety but actually shows Bolingbroke's genuine feeling. Portents actually precipitate action (viz. the Welsh captain on Richard's coming fall). In short, Tillyard's theory "violates the play's dramatic orientation," and the contrast is not between Richard II and the future but between him and the past. ["The Medieval in Richard III" Shakespeare Quarterly, XII:3 (Summer 1961), 306-316.]

SONGS FOR THE 'AERY OF CHILDREN'

Andrew J. Sabol of Brown University illuminates Guildenstern's allusion to the popularity of the child actors as the subject is discussed in Hamlet, Q1 (1603) and F1. Through stage history and through analysis of two songs which he publishes, Sabol adds to available background interpretation of the significance of the re-appearance of the troupes — the Children of the Chapel and the Children of Paul's — at their own private theaters in London soon to provide the serious competition with the Chamberlain's Men, Shakespeare's company, and other adult actors. The music of the child actors was commented upon as early as 1602 by an attendant in the train of the Duke of Stettin-Pomerania, who admired the beauty of voice, remarked upon their intense training and the ability to play musical instruments. Songs in production performed by the child actors of about 1600 and shortly after are sophisticated, written for trained vocalists and instrumentalists. These are not the old ballads or even songs descended from the popular and familiar tunes of the day. The music is by professional musicians who wrote for individual choirboys and particular lyrics. It is believed that the songs were as significant in making the play and the production as had been those in the productions of 1580 (Edwards, Peele, Lyly). The music itself assists the student of Shakespeare in discovering the atmosphere of the theater to which the illusion is made in Hamlet. Often, the charm of the setting dispels the crudeness of the ditty. ["Two Unpublished Stage Songs for the 'Aery of Children," Renaissance News, XIII:3 (Autumn 1960), 222-232.]